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ABSTRACT

The study determined factors which may influence the artistic expression of American Indian children at the Pierre Boarding school, South Dakota. To achieve this goal, 10 children were judged as having above average artistic ability and 10 as having average or below average artistic ability. Data were obtained by: (1) a thorough review of literature to gain a background for this study; (2) observations of the arts and crafts program at the boarding school at different intervals (an interview was also held with the instructor to involve him as a consultant for the project); and (3) interviews with each child in this study. It appeared that purposeful or meaningful use of time was directed to an expression of handwork, often artistic. Leisure time activities, family influences, and school activities affected students' artistic ability. The more artistic group scored consistantly higher in artistic expression. Indian children usually expressed themselves manually rather than verbally, often artistically. Some recommendations were (1) classroom projects could be done through the art media; and (2) math could be taught through beading and wood working. (PF)

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INFLUENCES AFFECTING ARTISTIC EXPRESSION OF INDIAN CHILDREN AT THE PIERRE BOARDING SCHOOL

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A Project Paper Presented to

Dr. Irwin Kuske of the Graduate Faculty

Northern State College

Aberdeen, South Dakota

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

by

Lawrence J. Gaikowski

June 1971

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APPROVAL SHEET

This project paper is submitted by Lawrence J. Gaikowski in partial fulfillment of the requirements for the degree Master of Science in Education at Northern State College, Aberdeen, South Dakota, and is hereby approved by the sponsor under whose direction the study was made.

Project Sponsor D. J. Wade

Date 6/14/71

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CHAPTER I

INTRODUCTION

Many teachers of Indian children have noticed that these children like art activities. They have observed that when the Indian child has free time he will usually be drawing pictures or making some small craft object from a few odds and ends in his desk.

Though the White man would like to take credit for introducing art to the Indian, it has been definitely established that, in aboriginal days, the Indian was well advanced in simple, widely diversified handicrafts.[1]

The arts and crafts in primitive times were employed for religious purposes as well as for the daily routine of living. In all the arts, a primary aim seems to have been to gratify the esthetic sense so strong in the Indian race. It was not enough merely to fashion a garment, the garment had to be embroidered with quillwork or beads. It was equally necessary to put a pattern into the clay of a pot or into the weave of a basket. This principle was adhered to in all tribes, however separated in locality or heritage; therefore, it must demonstrate a compelling force in Indian nature.[2]

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[1]Julia M. Seton, American Indian Arts, (New York: The Ronald Press Company, 1962), p. 5.

[2]Ibid., p. 6.

I. THE PROBLEM

Statement of the Problem. It was the purpose of this study to determine the factors which may influence artistic expression of Indian children at the Pierre Boarding School, Pierre, South Dakota.

The following factors were investigated:

1. A review of the family history of these children will be made to find ancestral achievements in art and crafts.

2. A study of their cultural history to see if occupations or entertainment were associated with art or crafts.

3. Environmental influences of home and school will be evaluated for effect of activities of daily life, amount of free time, stimulation from surroundings, and expectations of their overseers.

Importance of the Study. The importance of this study was to give teachers of Indian children awareness of natural factors which influence artistic expression of Indian children.

There is no longer any doubt in the mind of one educator that the Indian is a born artist. He has reserve and dignity which endow him with a capacity for discipline and careful work; he has naturally a fine sense of line and rhythm: and he has evolved an art form peculiarly his own, and one which we White Americans have been much slower to appreciate than have the Europeans.[3]

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[3]Ibid., p. 7.

Knowledge of the natural artistic ability will allow Indian teachers and teachers of Indian children to make use of the art media in teaching other subject matter. Knowing these factors, teachers can capitalize on this characteristic of Indian children by encouraging and utilizing their talent.

II. METHODS AND PROCEDURES USED

Thirty children were judged as having above average artistic talent and thirty children were judged as having average or below average artistic ability by Mr. Siedel, arts and crafts instructor and Mrs. Palmer, Fine Arts Specialist, both employees at the Pierre Boarding School. From the two lists the researcher assigned a number to each name, then drew 10 numbers from each of the groups for the study. This was to eliminate bias toward the factors being sought due to some familiarity on the part of the researcher with the backgrounds of some of the students. Comparisons were made from the interviews with the students to see if there was any relationship between their background and artistic ability.

Data for the writing of this paper were obtained by the following methods: First, a thorough review of literature was made to gain a background for this study. Second, observations of the art and craft program were made at the Pierre Boarding School at different intervals. An interview was held with Mr. Siedel, arts and crafts instructor at the Pierre Boarding School, to involve him as a consultant

to the project for what assistance he could provide. Third, interviews were conducted with each child chosen for this study.

III. DEFINITIONS OF TERMS USED

In order that the reader can better understand the findings of this study, a definition of terms is included.

Pierre Boarding School. The Pierre Boarding School is a government school for disadvantaged Indian children from South Dakota and all adjacent states.

Boarding School. A school in which pupils are boarded and lodged as well as taught.

Artistic Expression. This term refers to the manner in which Indian children express themselves in the art media, and usually denotes above average ability as used in this paper.

Artist. This term refers to anyone who makes a living or part of his living through the art media.

Group A. This term refers to the students chosen for this study with above average artistic ability.

Group B. This term refers to the students chosen for this study with average or below average artistic ability.

IV. DELIMITATION OF THE STUDY

This study will be limited to twenty selected Indian students who are enrolled at the Pierre Boarding School, Pierre South Dakota during the school year of 1970-71. The means of selection was described in methods and procedures.

CHAPTER II

REVIEW OF THE LITERATURE

Of all things which give eternal satisfaction to the spirit, "making things" is perhaps the most universal. So many of the old skills have been displaced by machinery that they have fallen into the category of hobbies. Some people believe the human race cannot endure without handicrafts, and now when so many of us are what might be termed "headworkers", we turn to the arts and crafts for relief and for balance.[4]

The art of the Indian is an important part of his everyday life. He cannot separate his art from his living any more than he can his religion. For this reason, in treating the arts of the Indian, we must include certain aspects which, in considering the arts of other people might be omitted. For example, we must treat his habitations and his clothing as well as his music and dance.[5]

The American Indian is a myth-maker, a teller of tales of his tribes. His art is social; it is created largely to enrich tribal ceremonials. As a rule, it has significance beyond its pictorial or design element.[6]

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[4]Oliver LaFarge, The Changing Indian, (Norman, Okla.: University of Oklahoma Press, 1942), p. 144.

[5]Julia M. Seton, op. cit., p. 3.

[6]Ibid. p. 4.

The Indian artist usually demonstrates a magnificent appreciation of shapes and forms. When decorated, his work still shows the feeling for sheer form. Many of his utilitarian objects were fashioned with this consciously effected; in other instances, a natural form was elaborated on.[7]

In evaluating Indian art one should keep in mind that a family produced only for its own use the things they needed. Naturally, ability differed with each person. Some were craftsmen; some were artists. The great diversity of Indian's art corresponds to the different stages of his cultural development. Since this varied a great deal, the actual state of cultural development of any specific group must be taken into consideration when viewing the work of that group. Their work was not for sale, although there was extensive trade. Only in the higher civilizations with a developed ritual life, as in Mexico and Peru, does one find professional artists.[8]

There are probably more craftsmen among Indians, proportionately, then among any other racial group in the United States. In almost every tribe crafts continue to fulfill either an economic or a spiritual need. Even the

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[7]Wolfgang Haberland, Art of the World, (New York: Crown Publishers, Inc., 1964), p. 158.

[8]LeRoy H. Appleton, Indian Art of the Americas, (New York, New York: Charles Scribner's Sons, Inc., 1950), p. 2.

younger generation is familiar with the processes of handicrafts and knows the satisfaction derived from shaping things, with one's hands.[9]

The arts and crafts in early times were not limited in purpose to the material conditions of life. They were used for religious purposes, as well as for the daily routine of living. In all Indian arts, the main purpose seemed to have been to gratify the esthic sense so strong in the race. It was not enough to fashion a garment; the garment had to be embroidered with quillwork or beads. It was equally important to put a pattern into the clay of a pot or into the weave of a basket.[10]

Geometric patterns were used for decorations on tools and other objects of daily use. Closely related are the carvings in and on wood used to adorn weapons and other objects. Decorative frames for dance mirrors ornamented in chip-carving technique seem to have been especially popular among the Sioux tribes. Only one form of sculpture appeared among the Plains Indians: pipe bowls made of catlinite.[11]

Reaching out and beyond visible forms, the Indian animates or personifies the forces and phenomena of nature. He suggests in his art-forms whatever force or thing he wants to propitiate or have. To the Indian all things have life,

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[9]Frederic H. Douglas, Indian Art of the United States, (New York, New York: Museum of Modern Art, 1941), p. 181.

[10]Julia M. Seton, op. cit., p. 6.

[11]Wolfgang Haberland, op. cit., p. 153.

including his baskets and bowls. The potter leaves a break in an encircling line on his jar, the "exit trail of life." The "being" of the jar must be left free. Vessels and weapons buried with an Indian were broken so that their spirit could travel with their owner and see him in the next world.[12]

Some of the finest Indian art work appears on the bison robes. These are skins that are worn with the smooth side against the body in summer and the reverse in winter. The smooth side of these robes was frequently painted with human figures, animals and objects, supplemented by a series of symbols. The paintings on the robes recount the deeds of the owner, his special feats, his battles, and if of importance, the gifts he has distributed. The paintings on the robes also had a narrative value, serving as an aid to memory. In this sense they recall pictographs, a term that is sometimes applied to them, though not entirely correctly. A kindred phenomenon is that of the so-called "Winter Count" of the Sioux, in which the most important events of the year were described, so that they took on the qualities of a chronicle.[13]

In designing for space, which was one of the major Indian problems, he was faced with a different problem than that of his European counterpart. A European painter, for example, usually started with an artificial limitation-

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[12]LeRoy H. Appleton, op. cit., p. 2.

[13]Wolfgang Haberland, op. cit., p. 158.

a rectangular surface, which could be embellished in any way he chose. The Indian rarely had squared edges on his canvas; he used a whole buffalo hide, sticks as they came from trees, or the stone as it was found.

He was less prone to force his material into his design, but more or less adapted to its natural outline. This freedom from rigidity is often one of the most pleasing aspects about Indian art, and some pieces show a remarkable natural feeling because of the way the individual has incorporated the natural form into his composition.

Just what does the Indian artist try to accomplish, beyond evoking and emotion? Maybe his first step toward art is the beautification of his immediate environment-his home, his clothing, and personal possessions. The clay of his pottery presented a smooth surface to be painted, incised, modeled, or inlaid, as did the great wealth of wood, stone, or other materials. Each of these materials presented him with a challenge.

The Indian artist attempted more than simple embellishment and the evocation of an emotional response. By soothing, pleasing, or frightening the beholder, whether a god or a person, he sought to control his environment and human or supernatural behavior.

Possessing a good sense of humor, the artist also aroused laughter with his art - and sometimes at his own expense. Humor was no stranger to the Indian, and many of the examples of art displayed in museums and regarded with

solemnity by both curator and viewer alike were originally intended simply for amusement.[14]

The unique and enduring development of Sioux painting in the United States is considered to have begun during the early 18th century when several bands of Sioux emigrated from their ancestral homelands to new territories to the west. As a result of their new environment, the Sioux naturally developed new art styles and forms, one of the most impressive were their painting arts. These arts developed to great variety and stature during the events of the following century.

By the beginning of the 19th century the western Sioux had adapted to use of the full spectrum of arts developed within the large patterns of culture which they shared in common with other bison hunting tribes dwelling on the High Plains. Their successful exploitation of the resources of the Plains environment soon brought new wealth which was reflected by a florescence of their arts.

An economy based almost entirely upon bison hunting led naturally to the development of arts which made extensive use of the hides of animals, one of the most valuable by-products of the hunt. Practically everything they produced was produced for their needs - - - container forms, garments, etc.

After the hides were cured they provided excellent

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[14]Frederick J. Dockstader, Indian Art in America, (Greenwich, Connecticut: New York Graphic Society, 1966), p. 2.

surfaces for decoration, and the urge to beautify them resulted in the development of innumberable decorative and expressive concepts. Practically every object or item produced was richly decorated, either by quill, bead or paint. Painting is ideally suited to the decoration of both rawhide and soft-dressed skins, the Indian took full advantage for self-expression through this medium.

One of their most ancient arts, painting remained throughout the 19th century, an important artistic medium among the Indians and was brought to new heights of aesthethic and expressive achievement.

In their important roles as hunters, warriors and the keepers of vital religious observances, men assumed the production of compositions containing life forms as well as the depiction of supernatural beings. Life forms were most frequently painted upon bison robes and tepees while images representing supernatural beings were executed on shields and other implements of ritual significance. By striking contrast, women as the keepers of households, in meeting their primary responsibilities for the forthright beautification of more intimate possessions of family circle, created bold, decorative compositions comprised of geometric elements.

The complexity of such painted subjects required a sizeable format for effective rendering, as many warrior records were epic in content. These visual narratives were therefore most commonly painted on frequently used articles of dress as large bison robes worn by the warrior, as well as

on more significant structures as the exterior covering of the tepee, or on dew-cloth linings hung around the interior of the tepee, On all of these items the narratives were of course readily available for public reference.[15]

All Plains Indian men undertook a vision quest, requiring a period of fasting in remote wilderness areas. If sucessful in this quest, the individual was visited, in trance, by some spirit of nature or other imaginary supernatural being which provided gifts of protection charm or formulas, including ritual songs and dance to be observed in the future to assure the continued efficiency of the spirit's aid.

Paintings representing a supernatural helper were most commonly executed on circular shields, which were employed for ritualistic use as a protective charm in battle. Reflecting their serious and vital significance, depictions of supernatural assistants were wrought with austere and emphatic imagery, generally in compositions with stark, bilateral symmetry. As required by the nature of a specific subject, or by the complexity of the artist's intent, these paintings ranged from straight forward representational renderings of the spirit's earthly form to highly subjective symbolic abstractions, and often to an artful combination of both modes.

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[15]Indian Arts and Crafts Board, Contemporary Sioux Painting, (Rapid City, South Dakota: Tipi Shop, Inc., 1970), p. 12.

Depictions of supernatural helpers also were produced as part of the ritual equipment for "medicine bundle," employed by a shamen for such special purposes as curing, controlling the weather, or promoting the supple of bison.[16]

During the last quarter of the 19th century several technical changes in Indian art styles has developed. With the depletion of the bison herds, the increasing scarcity of hides and skins for art work prompted artists to more extensive experimentation with fabrics like muslin and canvas.[17]

The art of the American Indian is a living art. In all the Americas, many groups are still producing things of beauty. Historical tribes have adopted from the whites new materials and tools; not many tools, for the best is still handwork.[18]

We are learning that the Indian is not a museum specimen, but a live man with all the intellectual power we attribute to ourselves. With this realization, we must appreciate the fact that we cannot keep his art entirely apart from our own; he will adapt our materials to his uses, and our techniques must influence his products. If the imagination of the Indian craftsman can evolve a new use for his old art instead of continuing to make numerous imitations of the products of his ancestors, he is merely

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[16]Ibid.

[17]LeRoy H. Appleton, op. cit., p. 1.

[18]Ibid. p. 18.

following the inevitable path of all art - a growing awareness of the aim of progress. The Indian must change with the times and adapt his old ancestral ideas to modern artistic demands.[19]

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[19]Julia M. Seton, op. cit., p. 8.

CHAPTER III

METHODS AND PROCEDURES USED

Thirty students were judged as having above average artistic talent and thirty students were judged as having average or below average artistic ability by Mr. Siedel, arts and crafts instructor and Mrs. Palmer, Fine Arts Specialist, both employees of the Pierre Boarding School. From the two lists the researcher assigned a number to each name, then drew ten numbers from each of the groups for the study. This was to eliminate bias toward the factors being sought due to some familiarity on the part of the researcher with the backgrounds of some of the students. Comparisons were made from the interviews with the students to see if their was any relationship between their background and artistic ability.

Data for the writing of this paper were obtained by the following methods: First, a thorough review of literature was made to gain a background for this study. Second, observations of the arts and crafts program were made at the Pierre Boarding School at different intervals. An interview was held with Mr. Siedel, arts and crafts instructor at the Pierre Boarding School, to involve him as a consultant to the project for what assistance he could provide. Third, interviews were conducted with each child chosen for this study. The students were asked questions concerning

leisure time, special hobbies, classroom experiences, community programs, family influences and aspirations. Following are the results of the interviews.

Group A- Refers to the ten students with above average artistic ability.

Group B- Refers to the ten students with average or below average artistic ability.

I. Leisure Time

A. Group A The ten students of Group A listed the following leisure time activities:

1. At home

a. Seven draw

b. Two paint and read

c. One rides horses and goes fishing

2. At school

a. Seven draw and paint

b. One beads and makes model cars

c. Two play basketball and play records

B. Group B The ten students of Group B listed the following leisure time activities:

1. At home

a. Two watch television

b. Two ride horses

c. Two play pool

d. One goes to movies

e. One goes shopping

f. One goes for walks

g. One reads

2. At school

a. Three play games

b. Two draw

c. One does leather work

d. One plays football

e. One plays basketball

f. One reads

g. One goes for walks

All twenty of the students from Groups A and B attend Indian festivals and ceremonies. All twenty enjoy these celebrations as a form of entertainment in their leisure time.

II. Special Hobbies

A. Group A The ten students in Group A listed the following special hobbies:

1. Three draw

2. Three do leather work

3. Two make model cars

4. One does bead work

5. One swims

B. Group B. The ten students in Group B. listed the following special hobbies:

1. Two play basketball

2. One makes model cars

3. One does leather work

4. One collects rocks

5. One swims
6. Two bake
7. Two have no special hobbies

C. Classroom Experiences

1. Group A. Nine of the students in Group A are taking general arts and crafts classes daily. One student has art only once a week in the regular classroom.
2. Group B. Five of the students in Group B are taking general arts and crafts daily. Five have art only once a week in the regular classroom.

D. Community Programs

1. Group A. None of the students in Group A participated in community programs at home or in school.
2. Group B. Three of the students in Group B participated in Neighborhood Youth Corp. Seven did not participate in community programs.

E. Family Influences

1. Occupations of parents or guardians in Group A.
   a. Two work at a totem pole factory
   b. Three are artists
   c. One does leather work
   d. One makes quilts and blankets
   e. One does upholstery work

f. One works at a carpet factory

g. One is a janitor

h. Two are seamstresses

i. One is a rancher

2. Occupations of parents or guardians in Group B.

a. two are ranchers

b. Two are seamstresses

c. Two paint houses

d. One is a repairman

e. One is a carpenter

f. Two have no occupation

F. Hobbies of parents or guardians

1. Group A. Parents or guardians of the students in Group A listed the following hobbies:

a. Two sew

b. Three paint

c. Four draw

d. Two do beadwork

e. Two do needle work

f. One carves

g. Two make rugs

2. Group B. Parents or guardians of the students in Group B listed the following hobbies:

a. Three do beadwork

b. Two sew

c. Two draw

d. One does wood work

e. One hunts

f. Two knit

g. One golfs

h. One does leatherwork

G. Artists in the family (artist refers to anyone who makes a living or part of his living through the art media).

1. Group A. All the students in Group A have one or more artists in their families.

a. Two have brothers who are artists

b. Two have fathers who are artists

c. One has a sister who is an artist

d. Three have uncles who are artists

2. Group B. Seven of the ten students in Group B have artists in their families.

a. Two have brothers who are artists

b. Two have aunts who are artists

c. One has a father who is an artist

d. One has a mother who is an artist

e. One has a cousin who is an artist

H. Aspirations

1. Occupations. The twenty students in Groups A and B were asked what type of occupation they have in mind for the future.

a. Group A

(1) Five want to be artists

(2) One wants to be a rancher

(3) One wants to be a secretary

(4) Three are undecided

b. Group B

(1) Two want to be nurses

(2) Two want to be beauticians

(3) Two want to be mechanics

(4) One wants to be a teacher

(5) One wants to be a singer

(6) Two want to be airline stewardesses

2. Task Choice. The twenty students in Groups A and B were given choices of different tasks to be performed.

a. Group A

(1) All ten would rather do leather work than tell a story

(2) All ten would rather draw than sing a song

(3) All ten would rather carve than write a story

b. Group B

(1) Nine of the ten would rather do leather work than tell a story

(2) Six of the ten would rather draw

than sing a song

(3) Seven of the ten would rather carve than write a story

3. Hobby Preference. The twenty students in Group A and B were given choices of different hobbies.

a. Group A

(1) All would rather do bead work than read

(2) All would rather do leather work than have a stamp collection

(3) Nine of the ten would rather make model cars than write stories

(4) All would rather paint than have a rock collection

b. Group B

(1) Seven of the ten would rather do bead work than read

(2) Eight of the ten would rather do leather work than have a stamp collection

(3) Five of the ten would rather made model cars than write stories

(4) Seven of the ten would rather paint than have a rock collection

CHAPTER IV

ANALYSIS AND INTERPERTATION OF DATA

All of the steps outlined in the Methods and Procedures were completed to obtain the data necessary for this study.

LEISURE TIME ACTIVITIES

Leisure time activities of Group A are consistantly more artistic in nature than the activities of Group B. Eight of the students in Group A spend their leisure time at home and in school painting, drawing, beading, making model cars, and reading. Only two of the students in the group picked non-artistic leisure time activities, such as horseback riding, fishing, playing basketball and listening to records.

The students in Group B spend their time in a more non-artistic manner. All of the students have a non-artistic leisure time activities at home, such as watching television, horseback riding, playing pool, going to movies, shopping, reading, and going for walks. At school three of the students have art related activities, such as drawing and leather work. Seven of the students have more athletic leisure time activities, such as playing basketball and football, walking and playing games.

All twenty of the students from Groups A and B attend Indian ceremonies and festivals. All twenty enjoy these celebrations as a form of leisure time entertainment.

SPECIAL HOBBIES

Special hobbies of the students in Group A are consistantly more artistic in expression than the special hobbies of the students in Group B.

Nine of the students in Group A have art related hobbies, such as drawing, leather work, making model cars, and bead work. Only one student in Group A chose a non-artistic hobby, swimming.

Only two of the students in Group B have art related hobbies, such as making model cars and leather work. Eight of the students in Group B have non-artistic hobbies, such as playing basketball, swimming, rock collecting and baking.

CLASSROOM EXPERIENCES

The students in Group A have more classroom experience in the arts and crafts area. Nine of the students in Group A compared to five of the students in Group B have daily arts and crafts classes. Only one of the students in Group A compared to five of the students in Group B have art once a week in the regular classroom.

COMMUNITY PROGRAMS

None of the students in Group A participated in any community programs at home or in school. None of the students in Group B participated in community programs in school, but three were involved in Neighborhood Youth Corp while at home.

FAMILY INFLUENCES

Occupations. Parents or guardians of both groups have occupations of a manual type. However, the parents of Group A have occupations which are more artistic in nature. Of the parents of Group A, two work at a totem pole factory, three are artists (drawing and painting), one does leather work, one makes quilts and blankets, one does upholstery work, one works in a carpet factory, one is a janitor, two are seamstresses, and one is a rancher.

Of the parents of Group B, two are ranchers, two are seamstresses, two paint houses, one is a repairman, one is a carpenter, and two have no occupations.

Hobbies. Hobbies of the parents of both groups are similar, but the parents of Group A have a greater consistancy in expressing themselves through art related activities. Hobbies of the parents of Group A are sewing, painting, drawing, beading, needle work, carving, and rug making.

Hobbies of the parents of Group B are beading, sewing, drawing, woodworking, hunting, knitting, golfing, and leatherwork.

Family Artists. The students of Group A have more

artists in their families than the students in Group B. All of the students in Group A have one or more artists in their families, while only seven of the students in Group B have artists in their families.

ASPIRATIONS

Occupations. The twenty students in Groups A and B were asked what type of occupation they had in mind for the future. The students of Group A picked manual occupations more artistic in nature. Of the students in Group A, five want to be artists, one wants to be a rancher, one wants to be a secretary, and three are undecided. None of the students in Group A chose verbal occupations. Of the students in Group B, six chose manual occupations not related to art. Two students want to be nurses, two want to be beauticians, and two want to be mechanics. Four of the students in Group B chose verbal occupations. One wants to be a teacher, one wants to be a singer, and two want to be airline stewardesses.

Task Choice. The twenty students in Groups A and B were given choices of different tasks to be preformed. All the students of Group A chose art related activities. The majority of the students of Group B, not all however, also preferred activities related to art.

All ten of the students in Group A, compared to nine of the students in Group B, would rather do leather work than tell a story. All ten of the students in Group A, compared to six of the students in Group B, would rather carve than

write a story.

Hobby Preference. The twenty students in Groups A and B were given a choice of different hobbies. The students in Group A consistantly showed a greater preference to art related hobbies than the students in Group B.

All of the students in Group A, compared to seven of the students in Group B, would rather do bead work than read. All of the students in Group A, compared to eight of the students in Group B, would rather do leather work than have a stamp collection. Nine of the students in Group A, compared to five of the students in Group B, would rather make model cars than write a story. All of the students in Group A, compared to seven of the students in Group B, would rather paint than have a rock collection.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

I. SUMMARY

The purpose of this study was to determine the factors which may influence the artistic expression of Indian children at the Pierre Boarding School, Pierre, South Dakota.

To achieve this goal ten children were judged as having above average artistic ability and ten were judged as having average or below average artistic ability. Comparisons were made from the interviews with the students to see if there was any relationship between their background and artistic ability. Observations of the arts and crafts program were made at the Pierre Boarding School at different intervals. An interview was held with Mr. Siedel, arts and crafts instructor at the school, to involve him as a consultant to the project for what assistance he could provide.

A review of the family history of the children was made to find ancestral achievement in art and crafts. A study of their cultural history was made to see if occupations or entertainment were associated with art or crafts. Environmental influences of the home and school were evaluated

for effect of activities of daily life, amount of free time, stimulation from surroundings, and expectations of their overseers.

The literature on Indian art written by various authorities, indicates that there is a combination of reasons which cause Indian students to be artistic. These reasons are reflected in many ways within the cultural background of the Indian child.

From the interviews with the Indian students it is apparent that the majority of Indian people prefer expressing themselves manually rather than verbally, often in an artistic manner.

Leisure time activities of Group A (the artistic group) were consistantly more artistic in nature than the activities of Group B. Group A's special hobbies were consistantly more artistic in expression than Group B's special hobbies. The students in Group A had more classroom experience in the arts and crafts area.

Parents or guardians of both groups had occupations of a manual type. However, the parents of Group A had occupations which were more artistic in nature. Hobbies of the parents of both groups were similar, but the parents of Group A had a greater consistancy in expressing themselves through art related activities. The students in Group A had more artists in their families than the students in Group B.

The students in Group A consistantly picked manual

occupations more artistic in nature. The students in Group B picked manual occupations not related to art and verbal occupations. All of the students in Group A chose art related tasks. The majority of the students in Group B, not all however, also preferred art related activities. The students in Group A consistantly showed a greater preference to art related hobbies than the students in Group B.

II. CONCLUSIONS AND RECOMMENDATIONS

Idleness is apparently not satisfying to the Indian mind. It appears that purposeful or meaningful use of time is directed to an expression of handwork, often artistic in nature. Leisure time activities, family influences and school activities seem to have the greatest effect on the students' artistic ability. The more artistic group scored consistantly higher in favor of artistic expression.

The information obtained in this study indicates that Indian children express themselves manually rather than verbally, often artistically. Educators could capitalize on this characteristic by incorporating occupational arts and leisure time activities of the Indian culture to the academic setting. In the regular classroom class projects in various subjects could be done through the art media. Math could be taught partially through beading and wood working. Social studies classes could include Indian history and culture. Career development could be incorporated

into the school system. Classes in home economics, industrial arts, carpentry, upholstery, and various other manual type occupational training could be included.

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